

Rec'd Aug 9th

James A. Pernotto
27 Federal Plaza West
Youngstown, Ohio 44503

Academic History

Ohio State University, 1969-1973, B.F.A. (Cum Laude)
University of Wisconsin, 1973-1975, M.F.A. (Vilas Fellowship)
Apprentice, 1975-1978, Upper U.S. Papermill, Oregon, Wisconsin.

Teaching Experience

1980-Present, Youngstown State University.

Spring Semester 1983, Rutgers University, Camden.

Summer 1985, Parsons School of Design, Lake Placid.

Lectured at Philadelphia College of Art, Tyler School of Art, Westminster College, University of Maryland, Ohio State University, and others.

1988-Present, Butler Institute of American Art, Curator of Prints

Selected Solo Shows

- 1992 "Pernotto Grotto", B.I.A.A.
1990 "Sunrise-Sunset", Madison Art Center, Wisconsin
1989 "Cosmic Glue", Gallery 200, Columbus, Ohio
1989 "Bete Comme Un Peintre", Busta Gallery, Cleveland
1986 "Odyssey", Gund Gallery at Ohio Arts Council, Columbus
1985 "Entropy", Spaces, Cleveland
1981 "Walking the Line Between Heaven and Hell", Fendrick Gallery

Commissions. Installations. Performances

- 1991 "Insight-Onsite", Outdoor installation for the Cleveland Museum of Art's 75th Anniversary.
1989 "Workers Union", Oakland Center for the Arts, Performance with the Dionysian Arts Ensemble.
1988 "Paradiso", Lima Outdoor Sculpture Show, Lima, Ohio
1988 "20th Century Sideshow", B.I.A.A., (children's museum)
1987 "Worlds of T.S.R.", Javits Convention Center, N.Y.C., with Acheson, Thornton, Doyle and Assoc., Architects, N.Y.C.
1982 "God and Country", Northeast Ohio College of Medicine Outdoor Sculpture Show
1978-82 "King Toot", The Madison Art Center, Wisconsin

Grants

- 1978 Wisconsin Arts Council Grant, Papermaking
1983 Ohio Arts Council Grant, Painting
1987 Ohio Arts Council Fellowship at The Institute for Art and Urban Resources, P.S.1, N.Y.

Selected Exhibitions

where?

- 1991 "Books and Paper", Edinboro University, Pa.
- 1990 "Vessels of Message", Artist's Books, Battle Creek Art Center, Mich.
- 1988 "May Show", Cleveland Museum of Art.
- 1987 "New Directions", Kuafman-Astoria Studios, Queens, N.Y.
- 1987 "National and International Studio Artists", The Clocktower, N.Y.C.
- 1985 Parsons Faculty Show, Lake Placid Art Center, N.Y.
- 1984 "3-Dimensional Paintings", Solway Gallery, Cincinnati
- 1983 "Ohio Selection", Cleveland Contemporary Museum
- 1982 "Renaissance Revisited", Tyler School of Art, Philadelphia, Pa.
- 1982 "Dynamix", Cincinnati Contemporary Museum
- 1982 "Mayor Jane Byrne Mile of Sculpture", Chicago International Art Exposition 1982
- 1981 Annual National Midyear Show, B.I.A.A., (first award)
- 1981 "5 Decades: Alumni of Art", University of Wisconsin, Elvejem Museum.
- 1980 "Large Works on Paper", Frumkin Gallery, N.Y.C.
- 1980 Washington Project for the Arts, Walter Hopps, Curator
- 1977 "Handmade Paper Object", Santa Barbara Museum, Oakland Museum.

Selected Collections

Madison Art Center, Wisconsin
Indianapolis Museum of Art, Indiana
Best Corporation, Richmond, Virginia
Commodities Corporation Art Collection, Princeton, N.J.
Ponderosa Corporation, Cincinnati
Chemical Bank of New York
Chicago Art Institute
The Butler Institute of American Art

Selected Bibliography

- 1990 "James Pernotto", Art Muscle Magazine, by Greg Conniff
- 1989 "Who's Who in American Art", 16th-19th editions, Jaques Cattell Press
- 1988 "New York Art Review", by Les Kranz
- 1986 "Odysseys", Columbus Dispatch by Jacqueline Hall.
- 1986 "Play as Art", Dialogue, an Art Journal, by Dr. Louis Zona
- 1982 "Pernotto at Fendrick", Art in America, by David Tannous
- 1982 Handmade Paper Today, by Turner and Skiold.
- 1981 "Steelyard Stories", Washington Post, by Joann Lewis.
- 1979 New York Times, by Grace Glueck
- 1978 Papermaking, by Jules Heller, Watson-Guptill, Publisher.
- 1978 "Revolution in Paper", American Artist Magazine



James Angelo Pernotto, *Passion*, 105 x 115, acrylic on cotton.



Search The Ship, 1989
78" x 66"
Acrylic on canvas

JAMES PERNOTTO

SUNRISE SUNSET

may twenty sixth
thru july eighth
nineteen ninety
Madison Art Center

JAMES PERNOTTO

A preoccupation with the cycles of life and death thematically link these paintings and cast-paper constructions by Jim Pernotto. Pernotto's representations of his subjects move freely between figuration and abstraction, however all the works reflect Pernotto's interest in conceptions of beginning and ending, birth and rebirth, and more literally dawn and dusk. Pernotto draws on existing sources from history, religion, mythology and allegory, for example tales of Greek gods or Biblical stories, to illustrate his ideas. His bold graphic style of illustration and gestural approach to painting convey the raw emotion and intense energy of his interpretations of these themes. By combining two- and three-dimensional elements in the works, the artist physically layers images of antiquity, death and the passage from this life to the next.

Bab-ili (1987-1990), the most recent work, is seen for the first time in this exhibition, and brings together in a single piece many of Pernotto's interests. "Bab-ili" is the root word for the Hebrew "babel" or "gates of the Gods." *Bab-ili* represents a point of passage, perhaps between life and death or heaven and hell. *Bab-ili* draws from a number of sources for its content and imagery including the industrial landscape of the artist's native Youngstown, Ohio combined with Renaissance and Baroque painting and sculpture. The artist recounts these influences with the following:

The panels in the doors were influenced by trips to the deserted steel mills over the last ten years. The sites were reminiscent of Pompeii. I drew upon Holbein's *The Dance of Death* woodcuts, Goya's *Los Caprichos*, and Ghiberti's *The Gates of Paradise* baptistry doors in Florence. Rodin's *The Gates of Hell*, which I was fortunate to experience a number of times, also left an indelible impression . . . although who has 30 years to fool around with a set of doors . . . I can't imagine.

Janet Ela
Curator Emeritus

an introduction . . .

It is a delight for all of us who knew Jim Pernotto in Madison, Wisconsin during the 1970's to welcome him back with this exhibition of powerful works he has done in the 80's.

After earning his BFA at Ohio State in 1973, Jim came to the University of Madison Wisconsin and received his MFA in 1975. He professes to have gained much from his teachers here and to have found special stimulus from an internship at Bill Weege's Jones Road Print Shop and employment in Joe Wilfer's Upper Midwest Papermill.

During these years, Jim was closely involved in Madison Art Center activities. He had a one-person show in 1976 and won First Award in our 1978 *Wisconsin Biennial*. He also designed the interior of a forty-foot trailer-truck and created the artifacts exhibited in it for the "*King Toot*" junior museum that traveled around Wisconsin in 1978-1979.

When Jim left Madison he made a generous gift to the Art Center of some forty prints executed between 1973 and 1975. While these are a young artist's work, some are truly strong, and the whole group is fascinating for its diversity of subject and style, and for full control of numerous techniques. We have also acquired several major works by Pernotto. One of these is the tall acrylic *No Evil Deed Live On* (1978), the image of an overpowering man with symbolic attributes. Another, *Untitled* (c.1978), is a mixed-media drawing of rhythmic astronomical shapes in the most courageous of dazzling colors.

Monumental and ambitious in both content and scale, *Bab-ili* towers twenty feet above the gallery with a commanding presence. The work was created on this site by joining together sections of previously made vacuum-cast handmade paper. Due to the deep relief of its surface -approximately one foot - *Bab-ili* functions somewhere between painting, high-relief and sculpture. The flanking cast-paper classical columns further emphasize the work's architectural qualities as well as its conceptual ties to the ancient world and art history. The collage of images comprising its surface, such as human skeletons or industrial refuse in Youngstown, refer to this idea of passage in both symbolic and metaphorical ways.

Passion (1980-1981), the earliest work included in this group, combines a number of seemingly unrelated images in a single presentation: the crucifixion of Christ, a present-day crowd of bystanders and industrial Youngstown. Drawing on his own Roman Catholic upbringing in that city coupled with a sense of nostalgia for its past, Pernotto pictures humankind's cruelty and indifference through the taunting gestures and passive faces of the crowd at the bottom of the picture combined with Christ's placid, almost bored, expression. Despite the specific religious subject matter which forms the narrative basis of *Passion*, Pernotto also speaks in general about intolerance, apathy and alienation. He communicates these ideas through a number of pictorial devices and compositional elements such as the twisted figures crucified at Christ's left and right and the dramatic sky which serves as a theatrical backdrop. For Pernotto, *Passion* records something beyond this moment of religious significance:

"Upon returning to Youngstown in 1980 it had become clear that I was privy to the collapse of the American Industrial Revolution and was able to document its effect."

The other works which chronologically follow *Passion* draw on different narrative sources and employ both real and imagined imagery. Several of these works refer to systems of belief such as Greek mythology, in the same way that *Passion* interprets a particular Christian story. *Medusa* (1983-1985), offers a realistic interpretation of its subject and is about power and fear. *Prometheus* (1985-1987), an abstract work, combines geometric elements and contrasting colors and ties the myth of this Greek "god-man" to Pernotto's hometown-the bound Prometheus is punished for his attempt to assist humankind in the same way that Youngstown is left to decay after serving its country in the production of steel.

Jim Pernotto chose to title this exhibition *Sunrise-Sunset*. For Pernotto, Madison-built on an isthmus, surrounded by water-is a spiritual place. The artist describes this sense of the spiritual in the following:

"Water gives Madison serenity. The sunsets make it transcendental. To live in Madison is to be keenly aware of sunrise and sunset and the cycles of birth and death, beginning and ending that they represent."

Through his work, Pernotto poses questions about our history, culture, traditions, institutions and beliefs. These questions range from the nature of religious truths to the ethics of power and industry and the existence of an afterlife. He attempts to inform the works with answers to some of these questions. In return, Jim Pernotto then informs every one of us.

Rene Paul Barilleaux
Curator of Exhibitions

Sunrise-Sunset is made possible in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts, a federal agency. All exhibitions are supported in part by the Madison Art Center's 1990-91 Sustaining Benefactors.

loans to the exhibition . . . Peg and Tim Butler, New York City Fina Bathrick, New York City

all works copyright James Pernotto

photography, Michael Pernotto design, Jacque Dorazio

JAMES PERNOTTO

born nineteen fifty
youngstown ohio

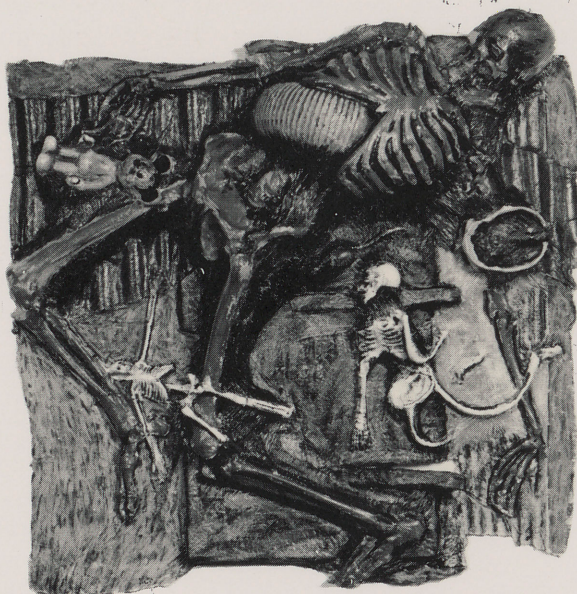
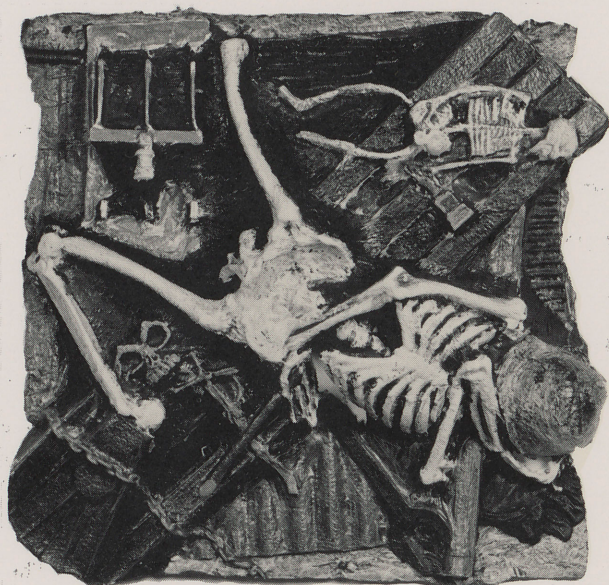
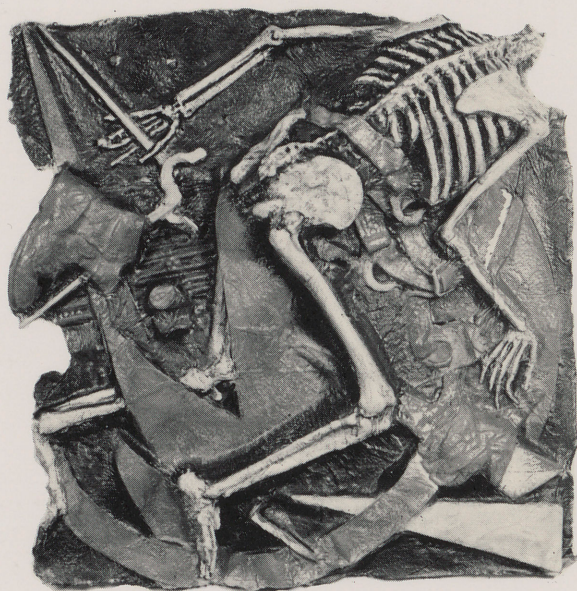
selected exhibitions . . .
nineteen seventy nine
thru nineteen eighty nine

The Contemporary Art Center, Cleveland, Ohio
Kaufman-Astoria Studios, Queens, New York
The Clocktower/P.S.1, New York City
Oakland Museum, Oakland, California
Santa Barbara Museum, Santa Barbara, California
The Chicago International Art Exposition, Navy Pier, Chicago, Illinois
Elvehjem Museum, Madison, Wisconsin
Washington Project For The Arts, Washington, D.C.
Cleveland Museum of Art, Cleveland, Ohio
Museum of Art, Fort Lauderdale, Florida
Cincinnati Contemporary Museum, Cincinnati, Ohio
The Butler Institute of American Art, Youngstown, Ohio
Boston Contemporary Museum, Boston, Massachusetts
Spaces, Cleveland, Ohio
University of Kentucky, Lexington, Kentucky
Jacksonville Museum, Jacksonville, Florida
University of Cincinnati, Cincinnati, Ohio
Indianapolis Museum of Art, Indianapolis, Indiana
The Art Museum, Princeton University
Sullivant Gallery, Ohio State University, Columbus, Ohio
The Tyler School of Art, Philadelphia, Pennsylvania
The Steadman Gallery, Rutgers University, Camden, New Jersey
Frumkin Gallery, New York City
Fendrick Gallery, Washington, D.C.
Solway Gallery, Cincinnati, Ohio
Perimeter Gallery, Chicago, Illinois
Busta Gallery, Cleveland, Ohio
Center For The Book Arts, New York City
Arlington Arts Center, Arlington, Virginia
Lake Placid Arts Center, Lake Placid, New York
Simsar Gallery, Ann Arbor, Michigan

two eleven state street . Madison Wisconsin 53703. 608. 257. 0158

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Madison
Art
Center



(Detail) *Bab-ili*, 1987-1989
each panel 48" x 48" x 12"
Acrylic on vacuum-cast paper



Unknown, 1989
78" x 66"
Acrylic on canvas

James Pernotto

1950 Born Youngstown, Ohio

1973 BFA, Ohio State University, Columbus, Ohio

1975 MFA, University of Wisconsin, Madison,
Curator of Prints & Drawings, Butler
Institute of American Art, Youngstown,
Ohio; Instructor, Youngstown State
University, Ohio

Resides in Youngstown, Ohio

Selected Solo Exhibitions

1985 SPACES, Cleveland

1986 Gund Gallery, Ohio Arts Council, Columbus,
Ohio

1989 Gallery 200, Columbus, Ohio; William
Busta Gallery, Cleveland

1990 Madison Art Center, Wisconsin

Selected Group Exhibitions

1980 5 Decades: Alumni of Art, Elvejem Museum,
University of Wisconsin, Madison;
Large Works on Paper, Frumkin Gallery,
New York

1981 New Directions, Commodities Corporation
Art Collection, Princeton, New Jersey;
Annual National Midyear Show, Butler
Institute of American Art, Youngstown,
Ohio

1982 Renaissance Revisited, Tyler School of
Art, Philadelphia, Pennsylvania;
Dynamix, Cincinnati Contemporary Museum,
Ohio; Northeast Ohio College of Medicine
Outdoor Sculpture Show, Rootstown, Ohio

1983 Ohio Selections, Cleveland Center for
Contemporary Art

1984 3 - Dimensional Paintings, Solway Gallery

post it note
attached

*Latest
Correction*

James Pernotto

1950

Born Youngs

8/21

1973

BFA, Ohio State University, Columbus, Ohio

1975

MFA, University of Wisconsin, Madison,

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Institute of American Art, Youngstown,
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Madison Art Center, Wisconsin

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Institute of American Art, Youngstown,
Ohio

1982

Renaissance Revisited, Tyler School of
Art, Philadelphia, Pennsylvania;
Dynamix, Cincinnati Contemporary Museum,
Ohio; Northeast Ohio College of Medicine
Outdoor Sculpture Show, Rootstown, Ohio

1983

Ohio Selections, Cleveland Center for
Contemporary Art

1984

3 - Dimensional Paintings, Solway Gallery

Cincinnati, Ohio

- 1985 Parsons Faculty Exhibit, Lake Placid Art Center, New York
- 1987 New Directions, Kaufman-Astoria Studios, Queens, New York; National & International Studio Artists, The Clocktower, New York
- 1988 The May Show, Cleveland Museum of Art; Lima Outdoor Sculpture Show, Ohio State University Campus, Lima, Ohio
- 1989 Performance with the Dionysian Arts Ensemble, Oakland Center for the Arts, California
- 1990 Vessels of Message, Battle Creek Art Center, Michigan
- 1991 Books & Paper, Edinboro University, Pennsylvania

Paradiso, was intended to create an atmosphere of solace, reflection and contemplation. The tree is a prime source of metaphor. The Upanishads describe Brahman as the tree with its roots in the sky and branches below. The Tao uses the tree to emphasize the power of the weak and supple over the hard and strong. And Christ spoke in parables of the olive tree, the fig tree and the mustard seed. Chimes hidden in the tree enhance the tranquility.

The site for the project was the large willow tree in the southwest corner of the Fine Arts Garden. The tree was the skeletal support for the nine geodesic spheres reaching into the sky above. The water reflected the spheres, giving the illusion of rising from below. No two viewers saw the same sculpture because constant motion changed the condition of the piece.

Fixed beveled mirrors threw light in an array of colors as the sun moved. Diamond-shaped six-sided mirrors and prisms moved light with the help of wind and gravity. The rotation of the spheres in relation to the path of the sun and movement of the clouds constantly changed the effects of light and shadow.

James Pernotto

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1973 BFA, Ohio State University, Columbus, Ohio

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Curator of Prints & Drawings, Butler
Institute of American Art, Youngstown,
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University, Ohio

Resides in Youngstown, Ohio

Selected Solo Exhibitions

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1986 Gund Gallery, Ohio Arts Council, Columbus,
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1989 Gallery 200, Columbus, Ohio; William
Busta Gallery, Cleveland

1990 Madison Art Center, Madison, Wisconsin

1992 Butler Institute of American Art,
Youngstown, Ohio

Selected Group Exhibitions

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University of Wisconsin, Madison;
Large Works on Paper, Frumkin Gallery,
New York

1981 New Directions, Commodities Corporation
Art Collection, Princeton, New Jersey;
Annual National Midyear Show, Butler
Institute of American Art, Youngstown,
Ohio

1982 Renaissance Revisited, Tyler School of
Art, Philadelphia, Pennsylvania;
Dynamix, Cincinnati Contemporary Museum,
Ohio; Northeast Ohio College of Medicine
Outdoor Sculpture Show, Rootstown, Ohio

1983 Ohio Selections, Cleveland Center for

Contemporary Art

- 1984 3 - Dimensional Paintings, Salway Gallery
Cincinnati, Ohio
- 1985 Parsons Faculty Exhibit, Lake Placid Art
Center, New York
- 1987 New Directions, Kaufman-Astoria Studios,
Queens, New York; National &
International Studio Artists, The
Clocktower, New York
- 1988 The May Show, Cleveland Museum of Art
Lima Outdoor Sculpture Show, Ohio
State University Campus, Lima, Ohio
- 1989 Performance with the Dionysian Arts
Ensemble, Oakland Center for the Arts,
California
- 1990 Vessels of Message, Battle Creek Art Center,
Michigan
- 1991 Books & Paper, Edinboro University,
Pennsylvania

James Pernotto

1950 Born Youngstown, Ohio

1973 BFA, Ohio State University, Columbus, Ohio

1975 MFA, University of Wisconsin, ?city

~~Painter, Sculptor, Printmaker, Papermaker~~
Curator of Prints & Drawings, Butler
Institute of American Art, Youngstown,
OH; ~~Faculty~~, Youngstown State University,
OH *Instructor*,

Resides in Youngstown, Ohio

ions
Selected Solo Exhibits

1989 Gallery 200, Columbus, OH; *one* Souvenir
Gallery, Columbus, ~~OH~~

1990 , Madison Art Center, Madison, Wisc. *spirit*

ions
Selected Group Exhibits

1987 Kaufman-Astoria Studios, Queens, N.Y.; *new York*
National & International Studio Artists,
The Clocktower, New York City

1988 The May Show, The Cleveland Museum of
Art, ~~OH~~

Corrections

- post it note

James Pernotto

1950

1973

University, Columbus,

1975

MFA, University of Wisconsin, *? city*

~~Painter, Sculptor, Printmaker, Papermaker~~
Curator of Prints & Drawings, Butler
Institute of American Art, Youngstown,
OH; ~~Faculty~~, Youngstown State University,
OH *Instructor*,

Resides in Youngstown, Ohio

on's
Selected Solo Exhibits

1989

DMC
Gallery 200, Columbus, OH; Souvenir
Gallery, Columbus, ~~OH~~

1990

report
, Madison Art Center, Madison, Wisc.

on's
Selected Group Exhibits

1987

New York
Kaufman-Astoria Studios, Queens, N.Y.;
National & International Studio Artists,
The Clocktower, New York City

1988

The May Show, The Cleveland Museum of
Art, ~~OH~~

Selected Solo Exhibitions

1985 Entropy, Spaces, Cleveland, Ohio

1986 Odyssey, Gund Gallery, Ohio Arts Council, Columbus, Ohio

1989 Cosmic Blue, Gallery 200, Columbus, Ohio
Bete Comme Un Peintre, Souvenir Gallery, Cleveland, Ohio

1990 Sunrise-Sunset, Madison Art Center, Madison, Miss.

Selected Group Exhibitions

1980 5 Decades: Alumni of Art, Elvejem Museum, University of Wisconsin; Large Works on Paper, Fumkin Gallery, NYC.

1981 New Directions, Commodities Corporation Art Collection, Princeton, New Jersey; Annual National Mid-year Show, The Butler Institute of American Art, Youngstown, Ohio.

1982 Renaissance Revisited, Tyler School of Art, Philadelphia, Pennsylvania; Dynamix, Cincinnati Contemporary Museum, Ohio; Hot and Country, Northeast Ohio College of Medicine Outdoor Sculpture Show;

1983 Ohio Selection, Cleveland ~~Cleveland~~ ^{Center for Contemporary Art,}
Ohio ~~z~~

1984 3-Dimensional Paintings, Salway Gallery, Cincinnati,
Ohio ~~z~~

1985 Parsons Faculty Exhibit, Lake Placid Art Center, Lake
Placid NY

1987 New Directions, Kaufman-Astoria Studios,
Queens, New York; Worlds of T.S.R., Javits Convention
Center, New York, New York; National +
International Studio Artists, One Clocktown, New
York City, New York.

1988 May Show, Cleveland Museum of Art, Ohio
20th Century Sideshow, The Butler Institute of
American Art, Youngstown, Ohio; ~~Ohio State~~
Lima Outdoor Sculpture Show, ~~Ohio~~ Ohio State
University Campus, Lima, Ohio

James A. Pernotto

27 Federal Plaza West
Youngstown, Ohio 44503

ACADEMIC HISTORY

OSU 1969-1973, B.F.A. (Cum Laude)
University of Wisconsin, 1973-1975, M.F.A. (Vilas Fellowship).
Apprentice, 1975-1978, Upper U.S. Papermill, Oregon, Wisconsin.

TEACHING EXPERIENCE

1980-Present, Youngstown State University.

Spring Semester 1983, Rutgers University, Camden.

Summer 1985, Parsons School of Design, Lake Placid.

WORKSHOPS, LECTURES

Philadelphia College of Art, Tyler School of Art, Westminster College,
University of Maryland, Ohio State University, and others.

1988-Present, Butler Institute of American Art.
Curator: Prints and drawings.
Curate collection, acquire works, organize exhibitions.

SELECTED SOLO SHOWS

1990 "Sunrise-Sunset", Madison Art Center, Madison, Wisconsin.
1989 "Cosmic Glue" Gallery 200, Columbus, Ohio
"Bete Comme Un Peintre", Souvenir Gallery, Cleveland, Ohio
1986 "Odyssey", Gund Gallery at Ohio Arts Council, Columbus, Ohio.
1985 "Entropy", Spaces, Cleveland, Ohio.
1981 "Walking the Line Between Heaven and Hell", Fendrick Gallery.

COMMISSIONS AND INSTALLATIONS

1978-82 "King Toot" - Madison Art Center, Wisconsin and Chicago
International Art Exposition (children's museum)

1982 "God and Country" - Northeast Ohio College of Medicine
Outdoor Sculpture Show

1987 "Worlds of T.S.R." - Javits Convention Center, New York City

1988 "20th Century Sideshow" - The Butler Institute of American
Art, Youngstown, OH (children's museum)

"Paradisio" - Lima Outdoor Sculpture Show, Lima, OH

? where

SELECTED EXHIBITIONS

- 1988 "May Show", Cleveland Museum of Art.
1987 "New Directions" Kaufman-Astoria Studios, Queens, New York.
"National and International Studio Artists", The Clocktower, N.Y.C.
1985 Parsons Faculty Show, Lake Placid Art Center
1984 "3-Dimensional Paintings", Solway Gallery, Cincinnati, Ohio.
1983 "Ohio Selection", Cleveland Contemporary Museum.
1982 "Renaissance Revisted", Tyler School of Art, Philadelphia, Pa.
"Dynamix", Cincinnati Contemporary Museum.
1981 "New Directions", Commodities Corp. Art Collection, Princeton, N.J.
Annual National Midyear Show, The Butler Institute of
American Art, Youngstown, OH (first award)
1980 "5 Decades: Alumni of Art", University of Wisconsin, Elvejem
Museum.
"Large Works on Paper", Frumkin Gallery, N.Y.C.
Washington Project for the Arts, Walter Hopps, Curator
1977 "Handmade Paper Object", Santa Barbara Museum, Oakland
Museum.

SELECTED COLLECTIONS

Madison Art Center, Wisconsin.
Indianapolis Museum of Art, Indiana.
Best Corporation, Richmond, Virginia.
Ponderosa Corporation, Cincinnati, Ohio.
Chemical Bank of New York.
Chicago Art Institute
Butler Institute of American Art.

SELECTED BIBLIOGRAPHY

- 1989 "Who's Who in American Art", 16th-18th editions, Jaques Cattell
Press
1988 "New York Art Review", by Les Krantz.
1986 "Odysseys", Columbus Dispatch by Jacqueline Hall.
"Play as Art", DIALOGUE, an Art Journal, by Dr. Louis Zona.
1982 "James Pernotto", Art in America, by David Tannous.
Handmade Paper Today, Turner, Skiold.
1981 "Steelyard Stories", Washington Post, by Joann Lewis.
1979 New York Times, Grace Glueck.
1978 Papermaking, Jules Heller, Watson-Guptill, Publisher.
1978 "Revolution in Paper", American Artist Magazine

"PARADISO"

The ascent of the nine spheres

Submitted by Jim Pernotto

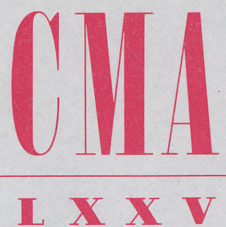
"PARADISO" ^{was} intended to create an atmosphere of solace, reflection and contemplation. The tree is a prime source of metaphor. The Upanishads describe Brahman as the tree with its roots in the sky and branches below. The Tao uses the tree to emphasize the power of the weak and supple over the hard and strong. And Christ spoke in parables of the olive tree, the fig tree and the mustard seed. Chimes hidden in the trees will enhance the tranquility.

In the Southwest corner of the Fine Arts Garden extending out over the lake is a huge tree. This is the site for the proposed sculpture, "PARADISO", the ascent of the nine spheres. → The tree ^{was} the skeletal support for the nine geodesic spheres reaching into the sky above. The water will reflect ^{the} spheres, giving the illusion of rising from below. No two viewers will ^{see} the same sculpture because constant motion will ^{not} make change the condition of the piece.

Fixed beveled mirrors will ^{throw} light in an array of colors as the sun moves. Diamond-shaped six-sided mirrors and prisms will move light with the help of wind and gravity. The rotation of the spheres in relation to the path of the sun and movement of the clouds will constantly change the effects of light and shadow.

As the site provides incredible opportunities, the time constraints and scale pose serious difficulties. Nevertheless, I am confident because of similar pieces that I have installed in the past, that with my assistants it will be possible to install in one day and remove in a day. The geodesics will be made of different materials. The largest, eight to ten feet in diameter, will be constructed of aluminum tubing and will weigh only twenty-five pounds. The other spheres will vary in material and scale and will weigh even less (less is more). It will not be a problem.

THE CLEVELAND
MUSEUM OF ART
1150 EAST
BOULEVARD
CLEVELAND, OHIO
44106-1797



May 28, 1991

Contact: Ann Edwards

INSIGHT/ON SITE -- June 7, 8, 9, 1991

Nine area artists and a dance company will use the south side of The Cleveland Museum of Art and the adjacent Fine Arts Garden as the setting for outdoor art installations and dance performances during the festivities opening the Museum's 75th anniversary celebrations, Friday, June 7, through Sunday, June 9. The artists were selected in a Museum-sponsored competition, **Insight/On Site**, open to artists living in the 13-county area of Ohio's Western Reserve. Eighty-five artists submitted proposals for **Insight/On Site**, which is made possible by a grant from The Cleveland Foundation.

Selections were made by a seven-member panel of jurors: Susan Channing, Director, SPACES; Kathleen Coakley, Director, Committee for Public Art; Carl Floyd, Chairman, Sculpture Department, Cleveland Institute of Art; Constance Hightower, Manager, Bureau of Cultural Art, Division of Recreation, City of Cleveland; Tom Hinson, Curator of Contemporary Art, The Cleveland Museum of Art; Janus Small, Executive Director, New Organization for the Visual Arts; and Marjorie Talalay, Executive Director, Cleveland Center for Contemporary Art.

The selected artists and their works are:

1) Anna Arnold - Outdoor Portrait Gallery

Anna Arnold, who lives in South Euclid, is known for her imaginative, often playful, and vividly colored acrylic portraits of contemporary public figures. For this project she used works of art in the Museum's collection as inspiration for five portraits (including one of herself)

painted on plywood and mounted on stakes in a grove of trees northeast of the Lagoon. On the back of each portrait is a photograph of its Museum model. Her interpretation of Elvis Presley, as an example, is modeled on a Museum portrait of an 18th-century French nobleman.

A graduate of the Cleveland Institute of Art, Arnold has exhibited her works in numerous galleries in Ohio, including the Cleveland Center for Contemporary Art, SPACES, and Cuyahoga Community College's Metro Art Gallery.

2) Abraham Bruckman - BIG ART

Bruckman, who lives in Parma Heights, will wrap the frieze on the top of the Museum's 1916 building with a 5-foot wide band of bright pink plastic-laminated fabric, which will run along the east, south, and west sides of the building. The artist compares his band to a ribbon around a gift box, an appropriate symbol of the Museum's 75th birthday celebration.

Bruckman holds degrees in architecture and theater from Kent State University. He produces set designs and props for local theaters and also works as a visual display artist for The May Company.

3) Micheal Costello - Earthen Columns/Containers

Just west of the fountain in the Fine Arts Garden, Cleveland Heights artist Micheal Costello will build 40 columns of earth about 40 inches high and 12 inches in diameter, in which he will imbed wildflower seeds and personal messages and objects contributed by spectators, who are invited to help construct the columns. As the columns of soil erode, their contents will be exposed, and the buried seeds may germinate.

Costello teaches art at University School's Upper School in Hunting Valley. He works in various media, but prefers to design site-specific sculpture.

4) Joan Damankos - The Way of Pervading Unity

Cleveland Heights artist Joan Damankos will run a 24-inch wide strip of reflective silver mylar, which she describes as a "river of light," from a terrace at Euclid Avenue across the grounds and Lagoon of the Fine Arts Garden to the south steps of the Museum. Where the mylar strip begins, she will lay squares of colored tile, representing both the colors of the spectrum and the city's ethnic and cultural diversity. The work expresses her belief that art can bring people together, creating understanding between people of differing backgrounds.

Damankos, who studied at Cooper School of Art and the Cleveland Institute of Art, is primarily a painter and draftsman. Her first outdoor sculpture won an award in last year's University School Centennial Outdoor Sculpture Exhibition.

5) Paula Dubaniewicz - Lookouts/Lookins

Bath artist Paula Dubaniewicz's installation, near the sycamore grove on the east side of the Lagoon, consists of three large, ornately decorated gilt wood frames arranged in an arc and positioned so that passersby can frame their own views of The Cleveland Museum of Art, the Fine Arts Garden, and other nearby landmarks, such as Severance Hall and Epworth-Euclid United Methodist Church.

A graduate of the Cleveland Institute of Art, Dubaniewicz is a designer of site-specific sculpture and architectural installations. Her most recent project was for an outdoor reading garden for the Summit County Public Library.

6) Tom Evert Dance Company

Cleveland's nationally acclaimed dance company will perform on Friday, June 7, from 6 to 7 pm; on Saturday, June 8, from 6 to 7 pm; and on Sunday, June 9, from 2 to 3 pm. Each hour-long performance will begin at the Museum's south steps and proceed around the Lagoon.

7) **James Pernotto - Paradiso**

In a large willow tree on the west side of the Lagoon, Youngstown artist James Pernotto will hang nine large plastic and aluminum geodesic spheres, along with chimes, prisms, and mirrors that reflect light and move with the breezes, creating an atmosphere conducive to contemplation and reflection. The title of his work is taken from Dante's *Paradiso*, in which Beatrice guides the poet through the different spheres of paradise.

Pernotto is a critically acclaimed painter, sculptor, printmaker, and papermaker. Curator of prints and drawings at the Butler Institute of American Art in Youngstown, he also teaches printmaking at Youngstown State University.

8) **Martha Posner - Prayer Gate**

With help from volunteers and the public, Beachwood artist Martha Posner will assemble a circular structure of interwoven branches, twigs, and vines, about 1 to 3 inches thick, 6 feet tall, and 18 feet in diameter, with a 5-foot wide opening in the center, in a small grove of trees northwest of the Lagoon. Beginning June 7, the public are invited to tie to the prayer gate handwritten wishes, prayers, or other tokens of peace and good will. Inspired by similar rituals in African, Japanese, Native American, and modern American culture (witness the yellow ribbons of the Persian Gulf War), the prayer gate is intended to be a vehicle on which all can focus their shared desires for peace.

Posner is a sculptor, part-time instructor in the young people's classes at The Cleveland Museum of Art, and volunteer coordinator of art programs for NOVA, the New Organization for the Visual Arts.

9) **Penny Rakoff - The Fauve Landscape**

Cleveland artist Penny Rakoff, assisted by Akron photographer Richmond Haire, will transform a small garden with sycamore trees on the southeast side of the Lagoon into a landscape reminiscent of the boldly colored works of the early 20th-century French Fauve painters, such as Edouard Vuillard, whose Under the Trees is in the Museum's collection. The artists will wrap the trunks and branches of the trees with bright colored lycra fabric, paint the benches, and cover the grounds with painted outdoor carpet.

Rakoff is associate professor of art and coordinator of the photography program at the University of Akron. Haire also teaches photography at the University of Akron.

10) **Lyneise Williams - Voices of the Ancestors**

On a point on the northeast edge of the Lagoon, Cleveland artist Lyneise Williams will place a large African slit drum shaped like a boat (10 feet high, 20 feet long), with oars decorated with objects of ceremonial significance. The oars will move to the accompaniment of recorded sounds of drums and percussion instruments. The drum, which Africans believe houses ancestral spirits, is struck on important occasions, and in the artist's opinion, is singularly appropriate to celebrate the anniversary of the Museum, which is itself a repository for the genius of our ancestors. On the first day of the weekend celebration, the public are invited to strike the drum; on subsequent days, the drum will be the focus of performances by African-American drummers and dancers.

Williams, who moved to Cleveland from New York last year, works in various media. **Insight/On Site** marks the first public exhibition of her work in Cleveland.

A souvenir brochure for **Insight/On Site**, with a map showing the location of each artist's work, will be available during the anniversary weekend, June 7 to 9.

Art Muscle

A BI-MONTHLY PUBLICATION OF THE ARTS
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By Gregory Conniff

In an unfortunate juxtaposition, the Madison Art Center has paired Babar the Elephant with Jim Pernotto. This is like linking Walt Disney with David Lynch or Woody Woodpecker with Dante.

As I think about it, though, I'd love to listen to a conversation between the resurrected creator of Mickey Mouse and the director of *Eraserhead*. Hell, a conversation between Lynch and Disney's unthawed cadaver would have even more appeal. So maybe the juxtaposition is brilliant. I'd be more willing to believe that if the elephant had left more room for the artist. As it is, Pernotto's skewed but moral vision will still serve as a welcome adult presence for parents dragged to the Art Center by children who prefer elephants to mutant turtles. Or for children dragged by parents who wish they preferred elephants.

Pernotto is a painter, printmaker and sculptor who uses handmade and cast paper. His palette is vivid. His emotions are raw. His middle name is Angelo and he wrestles with devils. He received his MFA from the UW Madison in 1975 and worked here closely with former Art Center Director, Joe Wilfer, at Wilfer's Upper U.S. Paper Mill. He has been an artist in residence at P.S. 1 and has exhibited at the Clocktower and Frumkin galleries in New York and Barbara Fendrick in Washington, among others.

The exhibition at the Art Center consists of seven pieces completed over the past ten years. It avoids the more explosive qualities of his work that were evident in earlier shows in favor of pieces which emphasize a dark and contemporary spirituality and art historical reference. The exhibit bears the title "Sunrise - Sunset," but the issue is life and death.

The centerpieces for this small survey are visible from State Street through the Art Center's picture window. One is *Passion*, a very large classical crucifixion set on a hill overlooking the roaring steel mills of a bygone Youngstown, Ohio. The sky is all flame and smoke and the foreground observers bear the expressions—from numbness to mockery—of people who have seen too much of the twentieth century.

The other is *Bab-ili*, a set of twenty-foot high cast paper doors influenced by



Jim Pernotto, *Passion*, 1980-81 (Detail)

Ghiberti's *Gates of Paradise* and Rodin's *Gates of Hell*. The doors are a series of vacuformed panels with deep relief shapes of human bones and steel-mill detritus. *Bab-ili* links ancient Babylon to contemporary Youngstown—hubris and confusion having consumed them both.

Pernotto is from Youngstown. He grew up there while the mills still turned the night sky orange and by day made the air glitter with particulate that settled softly out of the smoke. He also grew up in a strong Italian Catholic atmosphere that helped him to see his Dante-esque landscape as normal—or at least as reinforcing the reality of grade-school visions of heaven and hell.

He lives in Youngstown now, but the mills are all gone and the city is nearly dead. He lives among ruins, his vast studio a metaphoric mill where he keeps the flame and probes issues of good and evil and death and life in a style that grows from reading Popeye comics in a land of fire.

Pernotto is currently working on all the visual components of an opera by composer Ben Neill. Titled *Downwind*, it is set in the Fernald Nuclear Weapons plant

outside Cincinnati. Pernotto will talk about his work and likely God and the Devil on Sunday, May 27th at 1:30 pm at the Art Center. You might consider going; he is obsessed and has an attitude like Martin Scorsese's, but he is funny as well. The show runs from May 26 through July 8.

...

Madison used to have the Center Gallery, a space run by artists for artists. It was a place where you could learn the nuts and bolts of the art world outside the studio. It was located down-

town, near the University, and was the more charismatic elder sibling to an off-beat, off-center, east-side artists' place called Survival Graphics. Eventually Center Gallery collapsed under its own weight, but Survival Graphics has, well, survived; it's a place worth knowing about.

Located at 853 Williamson St., a store front and the site of the early seventies "Gallery 853," Survival Graphics is an artists' collective organized as a nonprofit educational institution. It houses a screen printing shop, a black and white darkroom, a copy camera, and at the moment, an etching press. The walls of SG's first floor serve as a gallery. It is an unprepos-

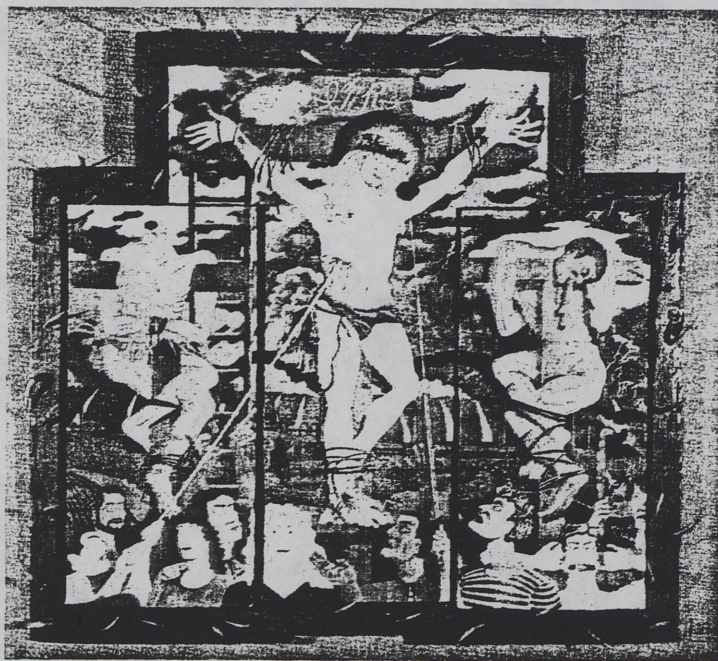
sessing place, but it can set you in motion if you know where you want to go. It is a place of opportunity.

Survival is run by its active members, who make decisions as a collective. But, and this is a major "but," you don't have to be a member to take advantage of the opportunities it offers. The space is open to nonmembers in every way except decision-making. Most people get involved by taking classes, but if there was something you wanted to teach, you could teach it there. For example, if you were a grad student who wanted teaching experience but didn't get a TA position—you could set up a class at Survival and hone your skills at its facility. You could run a speakers program, hold poetry readings, run film showings. It goes on and on. People interested in arts administration show up asking if there are paid positions; there aren't, but if people want to do what administrators do—set up a project and raise money to fund it and themselves, Survival can act as the umbrella organization to let them earn while they learn.

The gallery is one of the most significant aspects of the organization, especially for artists just beginning to get their work out. The value of the gallery lies in educating an artist in all the bits of business that go into mounting a show—from editing to installation to publicity to generating helpful criticism. The knowledge that comes from learning the mechanics of exhibition is invaluable for later dealings with private gallery director and museum curators. And there is no other serious place in town where this sort of education is available. In early May, Steve Feren's class from the UW-Madison is using the first floor and basement for a neon show. In the past, an artist took over the front windows for a series of inspired cultural commentaries. Every four years the *Progressive* magazine curates a political art show called "Vote Through Your Teeth." If there's a show you'd like to see hung but never have, you could organize and hang it.

Members of the collective have free run of the equipment and supplies, but nonmembers can rent use of the facilities by the day, week or month. From time to time new members are taken into the group, with priority given to the quality of the person rather than to the depth of a portfolio. If you have questions or an idea, give them a call at 608/251-2440.

Art in America



James Pernotto: *Passion*, 1981, acrylic on paper, wood frame with wooden spikes, 107 by 115 by 6 inches; at Fendrick.

WASHINGTON, D.C.

James Pernotto at Fendrick

There's no doubt about one triptych by James Pernotto: that's Jesus Christ

FEBRUARY 1982 145

nailed to the cross, flanked on either side by the impossibly contorted bodies of the two thieves, but the good citizens of modern-day Youngstown, Ohio, gathered at his feet, couldn't care less. One muscular stud pokes a long rod into his ribs, drawing blood; another sardonically offers a vinegar-soaked sponge atop a slender stick. The rest of the crowd, exhibiting the vacant-eyed avidity of a group of bystanders at an accident site, chatters, postures and leers, with one character pulling a two-handed, open-mouthed face at the viewer. In the sulphurous valley beyond, the buildings of a steel mill stretch out; distant roads arc menacingly down the opposite hill and a dramatic thunderstorm rages across an expansive sky, nearly obscuring the almost eclipsed sun. Towering above it all, Christ, his body a pattern of blood droplets on smooth, green-tinged flesh, gazes into the distance with an expression that compounds indifference and a tight-lipped disgust.

A wide, rustically grained, dark wood frame encloses the scene; carved wooden spikes (a few of their points splotted with red) curve out from the frame in random directions, some of them casting scimitar-like shadows on the vividly-colored painting within. This near life-size cataclysmic vision, with its unsettling conflation of the mythic and the everyday, was the centerpiece of Pernotto's uncategorizable, multi-media exhibition. Aptly titled "Walking the Line Between Heaven and Hell," the show seemed to be an attempt by the artist to come to terms with his personal background in his art.

Pernotto, now 31, grew up in a Youngstown marked by its many active steel mills—a hellish mix, as he puts it in a handwritten explanatory wall-piece, of "pipes, flares, red skies, graphite falling from the sky, wires, smoke, bangs, clangs, whistles . . ." (Hit by a weakened economy and foreign competition, most of these mills are now closed.) Other influences were "nationalistic neighborhoods, Catholic Church and schools in the '50s . . . amusement parks, church festivals, side shows . . ." All of this—a frenetic amalgamation of glitter and sleaze, powerful arcane machinery and comic-book iconography, pious homilies and macho or jingoistic graffiti—had surfaced to some extent in Pernotto's earlier work (antic cast-paper wall reliefs painted in zoot-suit colors, and a set of stylized portraits of an imaginary freak show), but it was never before so explicit, and at the same time so allusive as it was here.

Along with the *Passion* triptych and three new wall reliefs, Pernotto included a scale model of one of the mill's work sheds, a series of brooding color photographs of sections of a mill, several carefully observed drawings of blast furnaces and the like, and a number of arrangements of actual objects (an asbestos coat, chains, a mesh mask, an old bench), gritty with black dust, scavenged from the recently abandoned steel works. There is a startling diversity of mediums, styles

and techniques among these various groups of things; what unites them is a common thematic concern. Clearly Pernotto is so caught up in trying to express the experience of growing up in Youngstown (and later revisiting it) that he seizes furiously on whatever means he can find or devise—jerry-building his tower of Babel with a hodge-podge of incongruities. Like a slightly mad amateur archeologist, he piles up every possible bit of evidence of his "lost" civilization, in his zeal even getting some of his reconstructions "wrong." (The shed model, for example, is lit inside by seven red novena candles; elsewhere, a thick white limestone slab, its surface decorated by a curious drawing, sits improbably on a salvaged gray-black chart stand.) But no matter: consistency and taste become irrelevant, for the very vehemence of his attack convinces.

—David Tannous

Speed of Sound

ARTS & ENTERTAINMENT SEPTEMBER

Youngstown artist Jim Pernotto recently exhibited in Madison, Wisconsin at the Madison Arts Center with a show called "Sunrise-Sunset". "BAB-ILI" at right was the centerpiece of the one-man show. Pernotto is currently working with fellow Youngstowners Ben Neill (inventor of the mutantrumpet), percussionist Don Yallech and freelance lighting designer Jim Conti on a multi-art performance in New York City at Merkin Hall, to celebrate the debut of Neill's instrumental opera selections from "Down Wind". The setting of the opera is the Fernald Nuclear Weapons Plant in Cincinnati. Neill, Yallech and Conti are currently living in NYC. Pernotto is the Curator of prints at Butler Institute of American Art. He'll be composing a slides and light show of his photography and art pieces. At left is his "Search For The Ship".





PERNOTTO "MADISON ART CENTER" 1990

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: JAMES ANGELO PERNOTTO PRESENT POSITION SELF EMPLOYED

DATE AND PLACE OF BIRTH: 1950 YOUNGSTOWN, OHIO

CATEGORY/PRIMARY MEDIA:

ART TRAINING (Schools, Scholarships, etc.):

OHIO STATE UNIVERSITY 1969-73 B.F.A.
UNIVERSITY OF WISCONSIN 1973-75 M.F.A.
HENRY VILAS FELLOWSHIPS 1974 1975

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

- 1977 HANDMADE PAPER OBJECT, SANTA BARBARA MUSEUM
1982 DYNAMIX, CINCINNATI CONTEMPORARY MUSEUM
1982 TYLER SCHOOL OF ART, PHILA. PA.
1982 MILE OF SCULPTURE, "ART EXPO 1982 CHICAGO"
1985 ENTROPY, SPACES, CLEVELAND, OHIO
1987 CLOCKTOWER, NEW YORK CITY
1987 INSTALLATION, "NATIONAL AND INTERNATIONAL STUDIO PROGRAM" P.S. 1, N.Y.C.

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

CHICAGO ART INSTITUTE
UNIV. OF DALLAS
INDIANAPOLIS MUSEUM OF ART
BEST CORP., RICHMOND VA.
COMMODITIES CORP., PRINCETON, N.J.
IBM CORP., MINN., MINN.
PONPEROSA CORP., DAYTON, OH.

CHASE BANK, CINN. OH
CHEMICAL BANK, N.Y.
MADISON ART CENTER, WISC.
ELVEHJEM ART CENTER, WISC.

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

"NEITHER YOU NOR ANYONE ELSE WILL KILL THE VULTURE.
ZEUS HIMSELF MIGHT BE KILLED AS EASILY. WHEN YOU
STARE AT THE VULTURE'S RED HEAD IN YOUR MISERY AND
WICKEDNESS, PROMETHEUS, YOU WILL PERHAPS THINK
OF THE HEART OF ZEUS. THIS IS THE HEART
WE HAVE GIVEN GOD."

— PROMETHEUS BOUND

MAY 84

JAMES ANGELO PERNOTTO
27½ FEDERAL PLAZA WEST
YOUNGSTOWN, OHIO 44503
(216) 744-1623

ACADEMIC HISTORY:

OHIO STATE UNIVERSITY, 1969-1973, B.F.A. (CUM LAUDE)
UNIVERSITY OF WISCONSIN, 1973-1975, M.F.A.

SOLO SHOWS:

1984 LISTORTI GALLERY, N.Y.C., N.Y.
1984 OHIO ARTS COUNCIL, COLUMBUS, OHIO
1981 "WALKING THE LINE BETWEEN HEAVEN AND HELL" FENDRICK GALLERY
WASHINGTON, D.C.
1980 SOLWAY GALLERY, CINCINNATI, OHIO
1980 "GONE WILD" FENDRICK GALLERY, WASHINGTON, D.C.
1978 SULLIVANT HALL GALLERY, OHIO STATE UNIVERSITY, COL., OHIO
1976 MADISON ART CENTER, MADISON, WISCONSIN

EXHIBITIONS:

1984 "MAY SHOW", CLEVELAND MUSEUM OF ART
1984 "ART FOR PEACE" OHIO NUCLEAR FREEZE, COLUMBUS, OHIO
1983 "NEW DIRECTIONS" UNIVERSITY OF CINCINNATI
1983 "20 SHOW" PORTICO GALLERY, PHILADELPHIA, PA.
1983 RUTGERS FACULTY SHOW, CAMDEN, N.J.
1983 "OHIO SELECTION", NEW GALLERY, CLEVELAND, OHIO
1982 INTERNATIONAL MONETARY EXCHANGE, WASHINGTON, D.C.
1982 "NEW DIRECTIONS" MARIANNE DEZON GALLERY, CHICAGO, ILL.
1982 "RENAISSANCE REVISITED" TYLER SCHOOL OF ART, PHILA., P.A.
1982 "DYNAMIX" CINCINNATI CONTEMPORARY MUSEUM, OBERLIN, OHIO STATE,
LEXINGTON, KY., OMAHA, NE., MEADVILLE, P.A., BUTLER MUSEUM.
1982 NORTHEAST OHIO COLLEGE OF MEDICINE, INSTALLATION, ROOTSTOWN, OH.
1982 "ART EXPO 1982 CHICAGO" NAVY PIER, CHICAGO, ILL., INSTALLATION
1981 "NEW DIRECTIONS" COMMODITIES CORP. ART COLLECTION,
TRAVELING EXHIBITION, PRINCETON, N.J.
1981 "AMERICAN CITIES" FENDRICK GALLERY, WASHINGTON, D.C.
1980 "INTERNATIONAL CONFERENCE OF PAPERMAKERS" BOSTON, MASS.
1980 5 DECADES: RECENT WORKS BY ALUMNI OF DEPT. OF ART, U.W. MADISON
ELVEHJEM MUSEUM, MADISON, WISCONSIN
1980 "BOOKS" WASHINGTON PROJECT FOR THE ARTS
1980-79 "LARGE WORKS ON PAPER" FRUMKIN GALLERY, N.Y.C., N.Y.
1979 WASHINGTON PROJECT FOR THE ARTS, WALTER HOPPS, CURATOR
1979 "WORKS ON PAPER" FLORENCE DUHL GALLERY, N.Y., N.Y.
1979 "CONTEMPORARY AMERICAN PAPER ARTISTS" ALICE SIMSAR GALLERY
ANN ARBOR, MICH., TRAVELING
1978 "PAPER AS MEDIUM" SMITHSONIAN INSTITUTE TRAVELING EXHIBITION,
3 YRS.
1977 "HANDMADE PAPER OBJECT" SANTA BARBARA MUSEUM, OAKLAND MUSEUM,
BOSTON CONTEMPORARY, CORNELL UNIV., JACKSONVILLE MUSEUM.
1977 "WORKS ON PAPER BY CONTEMPORARY AMERICAN ARTISTS"
MADISON ART CENTER, MADISON, WISCONSIN

- 1950 BORN YOUNGSTOWN, OHIO
- 1969 WORK FOR CAFARO/ASSOC., DEVELOPER, ARCHITECTURAL PRESENTATION, DESIGN.
- 1973 B.F.A. CUM LAUDE, OHIO STATE UNIVERSITY, DRAWING, PAINTING, GRAPHICS. STUDY WITH SID CHAFETZ, KEN FARLEY, PHIL RAABE. WORK AT NASHBAR/ASSOC., ARCHITECTURAL PRESENTATION, ILLUSTRATION, AS RESIDENT ADVISOR IN O.S.U. DORMITORY SYSTEM, AND TEACH SERIGRAPHY AT UNITED CEREBRAL PALSY.
- 1975 M.F.A. UNIVERSITY OF WISCONSIN, PRINTMAKING. UNDER HENRY VILAS FELLOWSHIPS. LAB ASSISTANT IN LITHOGRAPHY. STUDY WITH JACK DAMER, WARRINGTON COLESCOTT, BILL WEEGE. WORK ON GRANT WITH HARVEY LITTLETON TO PRINT INTAGLIOS FROM GLASS PLATES. PRINT AT "JONES ROAD PRINTSHOP" FOR ALAN SHIELDS, MARTY GREENBAUM, STEVE SORMAN.
- 1976-77 WORK AT UPPER U.S. PAPERMILL IN WISCONSIN. LEARN HAND PAPER-MAKING FROM JOE WILFER. PARTICIPATE IN 1ST INTERNATIONAL CONFERENCE OF HAND PAPERMAKERS IN APPELTON WISCONSIN. PRODUCE PAPER FOR SAM GILLIAM, ALAN SHIELDS. PRODUCE FIRST LARGE CAST PAPER PAINTINGS FOR MYSELF. SOLO SHOW AT MADISON ART CENTER.
- 1978 COMPLETE "KING TOOT" COMMISSION FOR MADISON ART CENTER, AN ENVIRONMENT INSTALLED IN 40' SEMI-TRAILER. WISCONSIN ARTS COUNCIL GRANT. WISCONSIN BIENALLE, FIRST AWARD. SOLO SHOW AND LECTURE AT OHIO STATE UNIVERSITY.
- 1979 MOVED TO WASHINGTON, D.C. SET UP STUDIO WITH SAM GILLIAM AND ROCKNE KREBS. JOIN BARBARA FENDRICK GALLERY.
- 1980 FIRST SOLO SHOWS AT FENDRICK AND SOLWAY GALLERIES. TEACHING APPOINTMENT AT YOUNGSTOWN STATE UNIVERSITY, HEAD PRINTMAKING DEPT., TEACH DRAWING AND PAPERMAKING. PARTICIPATE IN 4TH INTERNATIONAL CONFERENCE OF HAND PAPERMAKERS, BOSTON, MASS.
- 1981 SOLO SHOWS AT FENDRICK AND BUTLER INSTITUTE OF AMERICAN ART. PAINTING "PASSION" FIRST AWARD AT BUTLER INSTITUTE MIDYEAR SHOW.
- 1982 ENVIRONMENTAL SCULPTURE INSTALLATIONS AT NORTHWEST OHIO COLLEGE OF MEDICINE AND "ART EXPO 1982 CHICAGO". LECTURE AT TYLER SCHOOL OF ART. OHIO ARTS COUNCIL REGIONAL MEETING PANELIST.
- 1983 TEACHING APPOINTMENT AT RUTGERS UNIVERSITY. HEAD PRINTMAKING DEPT. TEACH INTRO. TO ART. ADMINISTER VISITING ARTIST PROGRAM EXISTING BETWEEN RUTGERS, VILLANOVA AND PHILADELPHIA COLLEGE OF ART. OHIO ARTS COUNCIL GRANT.
- 1984 TEACHING AT YOUNGSTOWN STATE UNIVERSITY, ADVANCED DRAWING, COLOR AND DESIGN. NAMED TO "WHO'S WHO IN AMERICAN ART". JOIN LISTORTI GALLERY, N.Y.C., N.Y.

GRANTS AND AWARDS:

1973-74 1974-75 HENRY VILAS FELLOWSHIPS (PRINTMAKING)
1978 WISCONSIN ARTS COUNCIL (PAPERMAKING)
1983 OHIO ARTS COUNCIL (PAINTING)
1982 "HOYT INSTITUTE NATIONAL SHOW" ALLAN FRUMKIN, JUROR
(FIRST AWARD)
1981 "MIDYEAR SHOW" BUTLER INSTITUTE OF AMERICAN ART,
SAM HUNTER, JUROR (FIRST AWARD)
1978 "WISCONSIN BIENALLE" MADISON ART CENTER,
ROY SLADE, JUROR (FIRST AWARD)

PUBLICATIONS:

1984 WHO'S WHO IN AMERICAN ART, JAQUES CATTELL PRESS.
1983 CLEVELAND PLAIN DEALER HELEN CULLINAN,
"REALISM EXPRESSED AS SIGN OF THE TIMES."
SEPT/OCT 1983 AIR CONDITIONED IMAGERY DIALOGUE MAGAZINE BY
GERALDINE WOJNO KEIFER
MAR 1982 MARCH 14 "EXPLODING ART AT CAC"
CINCINNATI INQUIRER, BY OWEN FINDSEN
FEB 1982 "ART IN AMERICA" BY DAVID TANNOUS
NOV 1981 NOVEMBER 1 WARREN TRIBUNE, BY TOM M^CCAULEY
OCT 1981 OCTOBER 8 "STEELYARD STORIES"
WASHINGTON POST, BY JO ANN LEWIS
SEPT 1981 SEPTEMBER 20 "WINDOWS" WASHINGTON POST
BY BOB ARNEBECK
MAR 1980 MARCH 30 WASHINGTON STAR, BY BENJAMIN FORGEY
OCT 1979 OCTOBER 26 NEW YORK TIMES, BY GRACE GLUECK
SUM 1978 "VISUAL DIALOGUE"
1978 "PAPERMAKING" BY JULES HELLER, WATSON-GUPTILL,
PUBLISHER
1978 "CREATING HANDMADE PAPER" BY JESSICA SCARBOUROUGH,
CROWN PUBLISHER
AUG 1977 "AMERICAN ARTIST", "A REVOLUTION IN PAPER"

COLLECTIONS:

ELEVEHJEM ART CENTER, MADISON, WISC.
MADISON ART CENTER, MADISON, WISC.
SHEET AND TUBE STEEL / LYKES CORP., YOUNGSTOWN, OHIO
THE ART INSTITUTE OF CHICAGO
UNIVERSITY OF DALLAS, IRVING, TEXAS
INDIANAPOLIS MUSEUM OF ART
BEST CORPORATION, RICHMOND, VA.
COMMODITIES CORPORATION ART COLLECTION, PRINCETON, NEW JERSEY
BUTLER MUSEUM OF AMERICAN ART, YOUNGSTOWN, OHIO
IBM CORPORATION, MINNEAPOLIS, MINN.

TEACHING:

1980-82 YOUNGSTOWN STATE UNIVERSITY: INSTRUCTOR
DRAWING, ADVANCED DRAWING, SERIGRAPHY, LITHOGRAPHY,
PAPERMAKING, RELIEF.
1983- RUTGERS UNIVERSITY: INSTRUCTOR
PRINTMAKING, INTRODUCTION TO ART
1984- YOUNGSTOWN STATE UNIVERSITY
ADVANCED DRAWING, COLOR & DESIGN.